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water (not the beverage decorators usually drink, but salsoda in solution.)

In summer new walls dry out quite rapidly, so that, if they have been finished by early summer, there should be no trouble from decorating them by the time the painters are out of the way. Much, of course, will depend upon the character of the plaster. The hard, specially prepared plasters ought by all means be used. These are extremely hard, fine grained and dry out quickly. In winter time let the rooms be constantly heated during the plastering of the walls, and on up to the time the walls are finished. This will ensure a condition that will render decorating safe enough.

To decorate a damp wall by imprisoning the dampness is risky. Either see that they are reasonably dry, or advise the owner of the risk he assumes. It will pay you.

THE EFFECTS OF LIGHT ON INTERIOR DECORATIONS.

By A. ASHmun KELLY.

NATURAL LIGHT, entering directly or by reflection, should always be considered a very important factor in the coloring and furnishing of an apartment, and its probable effect should always be foreseen by the decorator before putting a hand to the work. Otherwise failure is very apt to reward his want of thought.

It is not sufficient that we adopt blue for a warm exposure, and yellow for a cold, because the former may be dark and the latter full of light, and hence conditions will become somewhat reversed. The office of color, in this respect, is to enliven or depress natural conditions, and by it we may fill the cool room full of warmth, or the warm room full of refreshing coolness. Likewise we may counterbalance an excess of light by subdued, retiring colors, while a deficiency may be compensated for by warm, mellow, advancing colors. We can cause a cold, dark room to glow with the fervor of an Oriental day, or a hot, glaring room to fill the mind with suggestions of cooling fountains and shadowy dells. There is at this very time a good illustration of this fact at Wanamaker's, where a square, room-like booth has been arranged on a dark upper floor and filled with gold and enamel furniture and other goods. It is called the "gold room," and the name is a fitting one, not solely because of the gilding that abounds, but rather because the electric lights, covered with a dull yellow stuff, shed a glow of auriferous splendor over all the room, and coming out of the outer darkness and chill into this golden room is like emerging from an Arctic into a Tropic scene. Remove the yellow, golden glare and all becomes dark and cold. Adjoining is a "black and white" room, pieces of alabaster statuary being thrown into contrast with black lace goods and furnishings, while the clear, dead-white globules fill the apartment with the coldest of light. Coming from the gold to the black and white room one involuntarily shudders, as if with a chill.

There are rooms entirely too bright for comfort. These should be toned down with color and fabrics. It will not be necessary to shut out the light, except perhaps in part, as the

desired effect may be had by proper color treatment. As dark colors absorb light, so hues, shades, and tints of such colors tend materially to modify excessive light, and these are to be indicated in such cases. Then there are other means available for the purpose, such as the furniture stuffs and the hangings. If these be of light-absorbing nature they will assist in counterbalancing excessive light. Whatever, in fact, absorbs light is useful in this relation. Lustreless and giltless papers also are useful. Mirrors may be hung so as to catch and dispose rays of light in a darkish room. Varnished objects, glass and enamel ware, bright colors, these all help in the diffusion of the light's rays, and so the otherwise dark room is made bright and cheerful.

As a general thing, light rarely enters a room directly. It oftener enters by reflection and refraction. Where it meets with the least number of obstacles outside the window it comes in full and strong. Otherwise it climbs from one point to another and thus finds its tollsome way in. In building houses provision should be made for giving every room abundant light. It is much easier to modify than to increase light, besides which abundant light is essential to health and happiness, and it is so cheap that no one should be denied it, not even a criminal. As to artificial light, there is no end to the artifices we can resort

to to make our rooms what we want them as to light and shade. The direction, quantity and even color of such lights can be had under our control, and we can also have side and center light, or both when desirable. We can have them high or low, and by globes, shades, reflectors or screens, we can control their direction. The globes can be colored to achieve any effect complementary to the existing scheme of decoration.

But it is in the matter of daylight that we find our chief difficulty. Here we cannot supply actual light, and must resort to its simulation, in colors. Yellow is the strongest of all the colors, and the most diffusive of light. Hence, the room that is deficient in light must be treated in this key. The tendency must be in the direction of yellow. Pale cream ceiling, with buffish ornamentation and white and gold; walls of a fuller and richer cream, approaching golden yellow, with bits of clear yellow, gold and light blue ornamentation, and warm red in generous measure; woodwork old ivory, in polished enamel; carpet creamy and full of bright bits of yellow, red, blue and golden buff; drapery old gold, blue and pale straw; upholstery ivory and light blue.

This scheme gives abundant light—reflecting colors, and at

the same time no dearth of more solid and quite positive, even cool, colors. For we do not want a "symphony in yellow." At least, I do not, for I should tire of it quite soon. The room that has too much light requires an opposite treatment. The colors must be light absorbent. For this purpose let us employ for the ceiling a light green having a bluish cast, with bluish gray and reddish gold ornamentation; walls deep sea green, with pale green, gray and silver ornamentation; woodwork a pale sea green; carpet greens, grays, black and silver; drapery greenish gray; upholstery ecru, greenish gray and silver.

The tone is green, a cool, light-tempering harmony of colors that does not chill or shut out all light, nor does it fail to effect its purpose. These, of course, are suggestive. Fortunately there are a number of schemes available, and it will only need



CEILING PAPER, AFTER A DESIGN IN THE DUCAL PALACE, VENICE.

THE DECORATOR AND FURNISHER.

a hint to enable the decorator to grasp the idea which we wish to convey, namely, that color is, scientifically speaking, a property of light, and properly handled it can be made to increase or diminish light, and thereby assist in making more pleasant and hospitable the home.

Remembering this, we shall first consult our resources of natural light before buying furnishings or decorating our apartments. We shall cease buying paper or stuffs simply because they look well in the piece at the store, knowing that they may

As a rule the coloring selected will look well enough, though it may not bear criticism after night. The colored globes partially remedy colored defects by selecting such as will counteract the buffish color of the artificial light, especially gaslight. Thus, a blue globe would modify the buff rays of gaslight, and the resultant light would be of a greenish cast and not red, as might be expected. The point to be observed is to choose colored globes that will best suit the predominating colors of the walls and ceiling, a table of which accompanies this article.



STENCILLED FRIEZE.

look abominable on the wall. We will study our work out, plan carefully and execute skilfully. This will insure success, or at least it ought to.

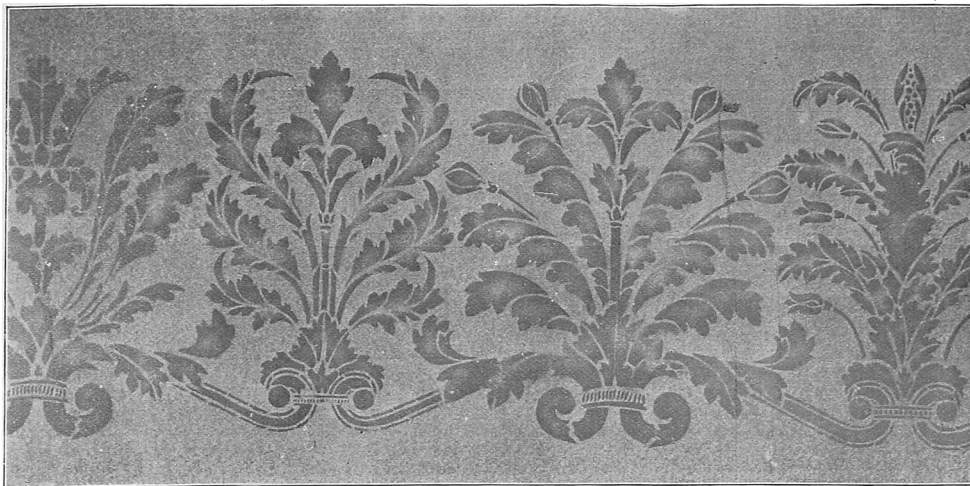
EFFECTS OF ARTIFICIAL LIGHT.

Decorations that are perhaps faultless as to color and color harmony by day frequently prove unsatisfactory under the rays of artificial light. The arc electric light is so like the pure light of the sun as not to cause this difficulty to an appreciable extent. But the incandescent light is very bad. It gives a light orange tint that tends strongly to red. Gaslight gives a very light creamy orange tint, while the oil lamp gives a buff tint with a dull drab cast. There are preventive means which we can employ. We must not place colors side by side that have the same color in their composition. Color destroys its own kind but intensifies the opposite when mixed together. Color blends itself with its opposite when the

The effect of gaslight on color is similar to that which would be produced were the wall decorations given a transparent coat of buff paint, or paint of one part of a bright orange mixed with twice its quantity of white. That is, the artificial light is in hue equal to a pair of this degree of buffiness.

In mixing our colors for decorations we can largely offset the effects of artificial light by adding a little of another color to it, as, say, Venetian red to olive, to give brightness. Pink may have citron added; russet, cobalt; orange, Venetian red; violet, lake; green, moss-orange; blue, vermillion; yellow has no remedy; red, a little blue.

Very beautiful effects are possible by the use of colored or tinted glass globes. Aside from the consideration of proper color effects, and just what shade or tint may be best for a given decoration, can be determined in no way so well as by trying different ones at night. Then different colors may be used for different occasions, as at receptions, balls, etc.



STENCILLED ITALIAN FRIEZE.

latter is single. All perfect blending colors approach each other in hue by gaslight. For instance, blue looks slightly green in hue, and green appears more like blue than it actually is. Discords of coloring by daylight are worse by artificial light.

It is difficult to overcome the bad effects of artificial light on colors intended for daylight use. I do not know that decorators make a studied effort to prevent after night color troubles.

Manufacturers of wall-paper recognize the importance of making provision against the effects of artificial light on color decorations, and not unfrequently they will modify a design's color to suit both gaslight and electric light. The latter is especially trying on pinks, whilst green, blue and scarlet are badly affected by other artificial lights, losing in color, while yellow fades quite away. Red returns the light.